

SALUTING
DUKE
ELLINGTON



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

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JULY 1974
50¢

record
research

EDDIE
CONDON
AND
NOSTALGIA
See p. 2

DUKE ELLINGTON 1899 - 1974

Herculean accomplishment, ingenious savoir-faire and a mountain high of "I Love You Madly's" were the ingredients of Duke's own mixture. We shall be flavoring our musical heritage with his unique concoction for a long, long time. Here's a taste of nostalgic photos and clippings which embraces Duke Ellington's 1920-1930 period. Much of this excellent source material help construct the Ellington chapter which appeared in the

book, "Jazz-The New York Scene," Charters-Kunstadt, (Doubleday-1962), now out of print.

For a short precise tintype biography of DUKE ELLINGTON there perhaps is none better than that which appeared in "WHO'S WHO OF JAZZ" (1970) by John Chilton. His coordinating of key past and present research by others on the Duke is key reference material. See page 3 for re-print. Thank you, John!

- LK

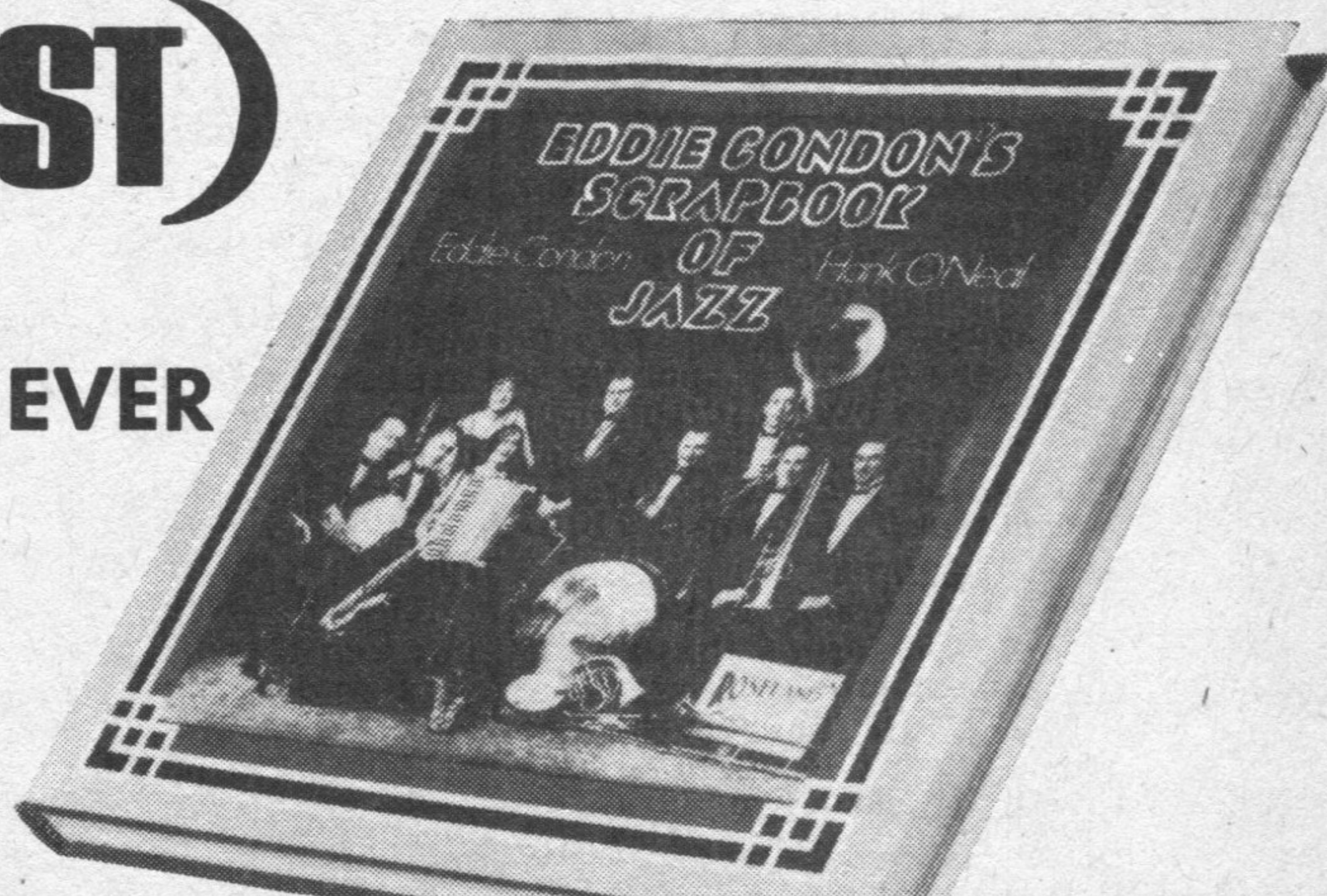


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SALUTING DUKE ELLINGTON

ELLINGTON, 'Duke' Edward Kennedy (piano/composer/arranger).

Born: Washington, D.C., 29th April 1899.

Father of trumpeter-composer Mercer Ellington (born: 1919). During early childhood was nicknamed Duke by a neighbour. Attended Armstrong High School in Washington from February 1914 until June 1917; won a poster design contest (organised by the N.A.A.C.P.), left high school before graduation and started own sign-painting business. Whilst still at high school, Duke had begun 'gigging' at the Washington True Reformers' Hall, soon afterwards he began 'subbing' for pianist Lester Dishman at the 'Poodle Dog Cafe', whilst working there wrote first composition 'Soda Fountain Rag'—soon followed by his first tune with lyrics: 'What Are You Going To Do When The Bed Breaks Down?'. Studied harmony with Henry Grant. Did regular work as relief pianist at Abbott House, also played at the Oriental Theatre and 'gigged' with various band leaders: Louis Thomas, Daniel Doyle, Oliver 'Doc' Perry, ELMER SNOWDEN, etc., and was one of the five pianists in Russell Wooding's 34-piece orchestra. Together with OTTO HARDWICK and ARTHUR WHETSOL did brief season in Wisconsin before forming regular band, 'The Duke's Serenaders'. To New York for a week with WILBUR SWEATMAN (5th-11th March 1923), returned to Washington, then worked in Atlantic City with ELMER SNOWDEN. Worked at Barron Wilkins' Club, New York, with 'The Washingtonians', in September 1923 they began a residency at the Hollywood Club, New York (then led by ELMER SNOWDEN). Early in 1924 Duke became the leader of 'The Washingtonians', during the following year he and lyricist Joe Trent wrote the score for the 'Chocolate Kiddies' revue. From 1925 until 1927 the band did regular tours through New England, including residencies at the Charleshurst Ballroom in Salem, Massachusetts. The band played long residencies at the Kentucky Club (the renamed Hollywood) from spring 1924 until 1927, during this period also worked at other New York clubs including: The Flamingo, Harry Richman's, Ciro's, etc., also appeared in the 'Messin' Around' revue at the Plantation Cafe, and played many dates at New York theatres. The band left New York for New England tour on the 20th June 1927, returned to the Kentucky Club, then appeared at the Lafayette, New York, and Standard Theatre in Philadelphia before commencing residency at the Cotton Club, New York, on the 4th December 1927. The orchestra finally left the Cotton Club during February 1931. The residency was not continuous, the orchestra did regular tours and dates at many New York theatres including: The Palace, The Paramount, The Fulton, The Savoy, etc., and travelled to California (in August 1930) for local engagements and filming. The orchestra did extensive touring in 1931 (Paramount-Publix Theatres, etc.), then again played residencies in Boston and California before returning to The Paramount, New York, in February 1932, later returning to California (Golden Gate Theatre, Paramount, Los Angeles, etc.). They arrived in England on 9th June 1933; residency at the London Palladium, then toured Bolton, Liverpool, Glasgow, Blackpool, etc., before playing concerts in Paris. Sailed back to New York (2nd August 1933), later that year did first Southern tour, then played residency at Cotton Club, Culver City. Toured Texas, Louisiana, Canada, etc. (summer 1935), played residency at Congress Hotel, Chicago (May-June 1936), etc. Residency at The Cotton Club, New York (from 20th March 1937), then resumed widespread touring. From 1st July until 10th August 1938 Duke was away from the scene whilst undergoing surgery for hernia, during this period wrote

the music for the ballet 'City Woman'. In March and April 1939 the orchestra toured France, Belgium, Holland, Denmark, and Sweden. By 1940 BILLY STRAYHORN (q.v.) had joined Duke as staff arranger and collaborator, the orchestra continued touring and residencies, then appeared in 'Jump for Joy' revue in Los Angeles from August 1941. In 1943 did first of the Carnegie Hall Concerts, during that year also played residency at The Hurricane Club, New York (April-September). In 1944 and 1945 continued touring, also residencies in Hollywood, Chicago, and at the Zanzibar, New York (September-October 1945). After a brief spell in hospital (spring 1948) Duke, RAY NANCE, and vocaliste Kay Davis toured variety halls in Great Britain (June-July 1948). Through the 1940s, 1950s, and 1960s Duke continued to lead (and compose) with undiminished success. In the autumn of 1958 the orchestra made a triumphant return to Britain, they subsequently made several tours of Britain during the 1960s, the most recent being in late 1969. During the 1960s they also toured throughout Europe, the Far East, the Middle East, India, Japan, South America, Senegal, etc., etc. Early in 1970 they began a wide-ranging overseas tour, visiting Japan, Australia and New Zealand.

DUKE ELLINGTON's compositions (and part-compositions) include: 'Mood Indigo', 'Solitude', 'Sophisticated Lady', 'Harlem Airshaft', 'I Got It Bad . . .', 'In a Sentimental Mood', 'Black and Tan Fantasy', 'It Don't Mean a Thing . . .', 'Daybreak Express', etc., etc.

His extended works include: 'Black, Brown, and Beige', 'Liberian Suite', 'The Tattooed Bride', 'Such Sweet Thunder', 'Harlem', 'Suite Thursday', 'Night Creature', 'Impressions of the Far East', 'Virgin Islands Suite', 'In The Beginning God', etc.

Duke also scored for the films: 'Anatomy of a Murder', 'Paris Blues', 'Assault on a Queen', and wrote for the stage productions of: 'Beggars Holiday', 'Jump For Joy', 'Pousse Cafe', 'Tu Carat', 'My People', etc.

Film appearances include: 'Black and Tan Fantasy', 'Check and Double Check', 'Murder at the Vanities', 'Many Happy Returns', 'Belle of the 90s', 'Symphony in Black', 'Hit Parade of 1938', 'Cabin in the Sky', 'Reveille with Beverley', 'Anatomy of a Murder', 'Paris Blues', etc.

In 1967 Togo issued a DUKE ELLINGTON commemorative postage stamp. Duke was awarded the N.A.A.C.P.'s Spingairn Medal in 1959, received further N.A.A.C.P. award in spring 1970.

Books on DUKE ELLINGTON include: 'DUKE ELLINGTON', by Barry Ulanov; 'DUKE ELLINGTON—his life and music', an anthology edited by Peter Gammond; 'DUKE ELLINGTON' (in the 'Kings of Jazz' series), by G. E. Lambert. Stanley Dance's book on Duke is due to be published in late 1970.

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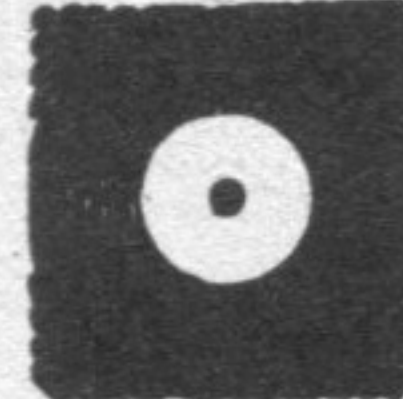
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"The boys can seemingly satisfy without exerting themselves, but for the benefit of the Clipper reviewer they brought out a variety of instruments upon which each demonstrated his versatility. And how!"

"Duke Ellington leads from the piano and also arranges the selections, 'Bub' Miley is the 'hot' cornetist, doubling with the melophone; Charles Irvis, trombone; Sonny Greer specializes in the vocal interludes when not at the traps; Otto Hardwick, saxophone and violin; George Francis, banjo and singer."

"The boys look neat in dress suits and labor hard but not in vain at their music. They disclose painstaking rehearsal, playing without music."

"BAND & ORCH. REVIEW"

N.Y. CLIPPER, Nov 23 1923

THE WASHINGTONIANS (7) Hollywood, New York

This colored band is plenty torrid and includes a trumpet player who never need doff his chapeau to any cornetist in the business. He exacts the eeriest sort of modulations and "singing" notes heard.

The Hollywood, a comparatively new Times Square basement cabaret (it opened Sept. 1 last), is on West 49th street. The band is the sole feature up to midnight, when Harper's Dixie Revue goes on, repeating again at 2 a. m.

The boys can seemingly satisfy without exerting themselves, but for the benefit of the Clipper reviewer they brought out a variety of instruments upon which each demonstrated his versatility. And how!

Elmer Snowden is the leader and banjoist, also doubling with soprano sax. "Bub" Miley is the "hot" cornetist, doubling with the melophone. John Anderson doubles trombone and trumpet; Sonny Greer specializes in the vocal interludes when not at the traps; Otto Hardwick, sax and violin; Roland Smith, sax and bassoon, and Duke Ellington, piano-arranger.

The boys look neat in dress suits and labor hard but not in vain at their music. They disclose painstaking rehearsal, playing without music. They are well known in several southern places and were at the Music Box, Atlantic City, the past summer. They also broadcast every Wednesday at 3:45 from WHN (Loew State building) radio station.

Abel.

"LEADING ORCHESTRAS" VARIETY, May 13 1925

WASHINGTONIANS

Club Kentucky

Broadway and 49th Street, N. Y.

"DUKE" ELLINGTON, Director
OTTO HARDWICK, Sax.
JAS. R. ROBINSON, Sax.
"BUB" MILEY, Trumpet
CHARLIE IRVIS, Trombone
FRED GUY, Banjo
"SONNY" GREER, Drums

"DUKE AT LINCOLN" (Ed.) July 8, 1925 VARIETY Issue

Abbie Mitchell Returning To Sing in Cabaret

While Florence Mills is taking a rest, following her appearance at the Palace last week with the Will Vodery orchestra, the members of her act are doing a vaudeville whirl on their own.

Seems Miss Mills is under special contract to Lew Leslie, who, however, does not hold the supporting members of the act she has been offering in vaudeville. It is said the figure demanded by Leslie for Miss Mills and turn was more than some of the local houses desiring her could pay. The Mills turn was wanted by the uptown houses catering to colored patronage. The price was too much.

Kunststadt Editor Notes

Our hats off to the late great ABEL GREEN who reported the following CLIPPER & VARIETY memorabilia which you see here. How barren it may have been if Abel hadn't the comprehension and foresight to capture Duke's earliest years in newsprint.

Please note the timely re-wording of Abel Green's "SAYS" in the Feb 1924 Clipper advert indicating that DUKE leads where in the Nov '23 Band review ELMER SNOWDEN was the leader. The photo in the Clipper advert is dated and out-of-place too because Elmer is pictured where at this time one GEORGE FRANCIS is the banjo man. The 1-4-24 Clipper issue indicated that CHARLIE IRVIS joined Ellington. In Feb 1925 the Hollywood was re-named Club Kentucky. Fairly certain that the JAS. R. ROBINSON in the May 13'25 Clip was PRINCE ROBINSON. Duke also gigged at the CAMEO and FLAMINGO Clubs in NYC in Nov & Dec '25 reportedly. IN April and May '25 Duke gigged with Gert Saunders (Lafayette Theatre) and Johnny Hudgins (Lincoln Theatre).

DUKE at Lincoln (contd)

With Miss Mills out of the act, Manager Snyder of the Lincoln (Harlem) arranged for a special booking for the Will Vodery musicians, headed by Will Tyler, leader, and Johnny Dunn, cornetist, to play his house, with Alma Smith (Miss Mills' understudy) as singing comedienne and Johnny Nit as principal dancer.

The Lincoln this week is going after its nearest competitor, the Lafayette, another uptown colored theatre, by offering two bands. In addition to the Vodery musicians, there is also a musical unit led by Duke Ellington. This outfit includes the Club Kentucky band (the Kentucky being the former Hollywood cafe) augmented by players from the Club Alabam band.

Heading the Kentucky Club band is Jean Starr, blues singer, who is also featured in the Club Alabam show.

Johnny Hudgins, star entertainer at the Club Alabam, is taking a few weeks off to enjoy Atlantic City pleasures. While away, Hudgins is being replaced by Hartwell Cook.

As a special feature at the Club Alabam, starting Monday night, Abbie Mitchell, famous colored signer and actress, has been engaged.

CLUB KENTUCKY

The Club Kentucky on West 49th Street presents somewhat of an international aspect with its Dixie atmosphere, Chinese menu, cosmopolitan New York patronage and Oriental dances. The impression one carries away with him is that the air is not so stuffy and the floor as microscopic as in most the Broadway night clubs.

In addition to these advantages the floor show presented at the Kentucky during the summer attains a consistently high average of entertainment. Bobby Burns Berman (B. B. B.), whose reputation as "the Human Broadcasting Station" is well-established in the cabarets of New York and Atlantic City, acts as chief entertainer and master of ceremonies. B. B. B. has developed a smooth line of announcing and of instigating applause, using the words "Give" and "Please" a la Texas Guinan when the artists are introduced and when they finish their specialties.

Berman uses a flip style of delivering gags that goes well in those cabarets where the intimate stuff is best appreciated. He also sings a "hot" number convincingly and does a nimble and strenuous Charleston. In appearance he is "there," too, for a performance of this type he is invaluable.

Julia Gerrity is the chief woman principal, selling a trio of pop numbers in the manner that won her fame in vaudeville and cabarets. Her voice, however, is a bit loud for a room with such a low ceiling, and a bit of soft pedaling might be effective. Hazel Godrew, the shapely oriental dancer remembered from "I'll Say She Is," scores soundly with her specialty, the real optical feast of the show.

The other three girls, Jean Gaynor, Billy Stout and Gladys Spang, are all talented singers or dancers. Miss Gaynor sang Jimmie Walker's "Will You Love Me in December?" the old-timer losing nothing by comparison with most of the present-day ballads.

Duke Ellington's Orchestra of six pieces is still the musical attraction and in addition to the specialties it offers in the entertainment line ranks as one of the best "hot" colored combinations in town.

Business on a warm night early last week was surprisingly good.

A new show has since opened at the Kentucky. This will be noticed later in the season.

COLORED BANDS

With the new fall season at hand the colored bands and orchestras regarded as "names" are unusually busy with few that haven't immediate contracts.

Will Vodery has two bands under his supervision and may launch others before many weeks. One that he conducts himself is the musical feature of the Plantation Revue, 50th street and Broadway. The other, bearing his name, is with the Florence Mills act in vaudeville, now in the west.

Leroy Smith's band is still at Connie's Inn, 131st street and Seventh avenue, where a new revue opened Sept. 10.

Fletcher Henderson's orchestra, which is quite popular in the Harlem districts, both at cabarets and dances, has gone on a tour of the dance hall circuits in the east.

Claude Hopkins and band, which have been a summer card at an Ashbury Park cabaret, has signed for a 12 weeks' engagement at Champ Elyses, Paris, sailing for that port this week.

Sam Wooding and band, formerly at the Club Alabam, are now with the "Chocolate Kiddies" company, playing an indefinite engagement in Germany. At the Club Alabam now is Elmer Snowden and band.

Duke Ellington's Band and Entertainers, one of the few Negro orchestras, carrying singers as well as musicians, is located at the Club Kentucky, 49th street, off Broadway.

Henry Saparo's New Orleans band is a permanent musical card at the Owl cabaret, 125 West 45th street.

Ridgeley's Serenaders are at the Capitol Palace, 139th street and Lenox avenue.

Bobby Lee and orchestra are an indefinite feature at The Nest, 133d street and 7th avenue.

With one of the Columbia burlesque companies, "Rarin' to Go," is Joe Jordan and Band, a Chicago organization that is yet to make its cabaret debut in New York.

Lew Golden's Syncopators hold forth at Small's Cafeteria, 2212 Fifth avenue.

CLUB KENTUCKY

Not strictly a sawdust place, it approaches the Durante-Yacht Club idea to a certain extent. The \$1.50 couvert draws a mixed drop-in trade of some of the "wise mob" and others.

The place doesn't go in for "dog," the show being of popular order and the band (colored) a genuine attraction for lovers of "hot" music.

Bert Lewis is the master of ceremonies. He does the introducing in fly fashion and being a mixer and gladhander he has built a following. The show has Lewis reeling off fast numbers in okay fashion.

Ina Hayward from burlesque is an imposing prima, tall and statuesque and possessed of a powerful soprano. Julia Garrity is another capable exponent of song stuff, and Olive Vernal and Nadja round it out with terp stuff of fair order.

The colored band, Duke Ellington's Washingtonians, is a wow. They give forth plenty terrific jazz

and are trojans for hard work. The accompaniment is equally expert for the dance music.

The Kentucky is a great drop-in place for a few laughs and a few times around on the floor. Sans attempt at any particular atmosphere or "front," the former has built itself up with a cosmopolitan following and the latter has paved the way for this. As a result, the house counts up consistent profits weekly.

Abel.

"CABARET BILLS" VARIETY

Wednesday, March 8, 1927

Ann Chandler's Club Mimic Ann Chandler Rev Beaux Arts	Miss Sandra Brownie Walsh Bunny Weldon R Eddie Chester Jack Irving Joe Candane Bd
Arturo Gordon Gordon Celebrities Phyllis Fain Eleanor Blake Coco	Frivolity Parlatan Nights R Ben Selvin Bd
Club Cameo Josine & Lamay Irving Bloom's Or	Helen Morgan's 54th St Club Helen Morgan Al B White Loretta McDermott
Club Alabam Colored Revue	Hoffman Frank Corawell Gus Good Cornwell Orch
Club Barnaby Elinore Kern Murphy & Johnson Lila Bays Johnny Marvin Hale Byer's Orch	Hotel Ambassador Tommy Lyman Roy Barton Larry Stry Orch
Club Lido Durant & Horain Frances Williams Harry Puck Meyer Davis Orch	Kentucky Club Len Harper Rev Frank Radcliffe Adah Ward B & B Goins Margaret Sims Louis Cole Kitty Brown S Choc Babies Duke Ellington Bd
Connie's Inn Leonard Harper R Allie Jackson Bd	Kalckerbocker Grill The Diplomats Le Perroquet de Paris Williams Sis Roya & Mae Henri Garden
Everglades Madelyn White Yvone Manoff Juliet Starr Sydney Boyd Mile Jarnott Ann Paulsen Charlotte Lola & Vivian	

Oct. 27, 1926 VARIETY Issue

AMERICAN AND ORIENTAL CUISINE

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NIGHT CLUB REVIEWS

Wednesday, December 7, 1927

COTTON CLUB

(NEW YORK)

New York, Dec. 4.

The Cotton Club is the Club Richman of Harlem. It is the foremost black and tan cafe, featuring a whole of a colored revue that matches any of the preceding editions, all of which have been noteworthy for their artistry and talent.

As in the past, the undressed thing goes double. The almost Caucasian-hued high yaller gals look swell and uncork the meanest kl. of coaching ever exhibit to a conglomerate mixed audience. One coocher, boyish bobbed hoyden, said to be specially imported from Chicago for her Annapolis proclivities who does the Harlem River Quiver like no self-respecting body of water. The tansin'est torso tossing yet, and how!

The show otherwise is a pretentious affair for a night club, colored or ofay, and cleverly routined by the native Danny Healy who rates as one of our foremost floor show entrepreneurs. Healy is now of the Ziegfeld "Follies," but his extensive Silver Slipper and other night club training evidences itself in the manner of show routining.

Jimmy McHugh is solely programmed-credited for the restricted music, but Dorothy Fields, daughter of Lew Fields, was orally introduced as the authoress of the lyrics. Miss Fields, like her brother Herb, who is now an established musical comedy book author, is turning to the stage for her creative outlet. Even in a night club revue her words to music are impressive. So much for the creative credits, although some of the costumes (by Mme. Bertha) are strikingly noteworthy for their ingenious design.

Aida Ward, who reminds of Florence Mills in her song delivery, is a charming song saleswoman and the particular luminary of the proceedings. Miss Ward seems to be the nearest approach to the sainted blackbird-looking-for-a-bluebird. Her own "Broken Hearted Black Bird" will become a standard for Miss Ward like other ditties did for Miss Mills.

The 15 numbers take more than an hour to unloose, but it's a type of entertainment that defies lackadaisical interest. It compels attention and any over-length is only the result of audience demand.

In the Berry Brothers, a pair of youngsters, who as "the Kalifornia Kids" are sub-billed as "the greatest team" since Williams and Walker, more than live up to expectations, without having ever seen Williams and Walker. It's hardly possible the ancient team possessed the complete self-assurance, floor presence and showmanship of the young Berrys.

Edith Wilson and Jimmy Ferguson were liked in a comedy skit, although Miss Wilson's build does not brook abbreviated costuming and knockabout comedy. She led "Doin' the Frog" in the second stanza.

Henri and La Perl are a novelty among colored performers, ballroom dancers of fetching appearance and unusual ability. Some astute showmanship could sell them to any mixed audience. Possibly a little ballroom on the Africastillan hoke might do the trick, as their Spanish stuff is made doubly interesting by the subconscious native synecopation.

Leonard Ruffin, standard colored stepper, is also a feature when not stage managing. Then there is Mae Alix, another Chi importation, jazzy, hot and a fool for splits.

The big attraction, of course, are the gals, 10 of 'em, the majority of whom in white company could pass for Caucasians. Possessed of the native jazz heritage, their hotsytotsy performance if working sans wraps could never be parred by a white gal. The brownskins' shiverer is worth the \$2 couvert alone.

In Duke Ellington's dance band, Harlem has reclaimed its own after Times square accepted them for several seasons at the Club Kentucky. Ellington's jazzique is just too bad.

Harry Block with Ben Marden, et al., somewhat interested, continues in control (white management) with a colored service staff.

A trend at the club that Block should curb is the psychological reaction of the service corps to the ofay invaders who, not content to dictate to the blacks downtown, enter the very heart of the so-called Black Belt (Cotton Club is at 142d street and Lenox avenue) and essay to do likewise. The staff seems to take the attitude that for once it can assert itself in native territory.

with the morale and service dubious at times. Several instances were noticeable at neighboring tables, possibly complicated through poor distribution of patrons so that one waiter was over-worked and another was churlish, because of the captain's slighting him and his section of tables.

But, otherwise, for a "hot" show and something different from the general nocturnal fare, get a load of the Cotton Club. Abel.

NEW YORK AGE May 4 1929

****WHO WON??? -Take a guess. In our forthcoming sequel on Duke we'll print the blow-by-blow account of this South vs. North battle.

WHO WILL WIN?

The Greatest

Most Sensational

BATTLE OF JAZZ

Ever Staged . . .

Anywhere — Any Place — Any Time

SOUTH vs. NORTH

Six (6) of the Country's Greatest Orchestras In A Fight To The Finish

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Missourians

Johnson's Happy Pals

Ike Dixon

NORTH

Duke Ellington

Fess Williams

Charlie Johnson

All New York Awaits The Assault of The South's Crack Orchestras.

Can The South Outplay or Outstamp New York?

LET'S SEE!

WEDNESDAY, MAY 8th, 1929

Admission 85 Cents — No Other Charges

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Lenox Avenue, 140-141st Street

THE - BIGGEST - PARTY - OF - THE - YEAR

Savoy's 4th Anniversary

FEATURING THE ONE AND ONLY

DUKE ELLINGTON

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Also! the return of

CECIL SCOTT

And His "BRIGHT BOYS"

Including Chicago's Sensational Band

SAMMY STEWART and His Orchestra

4 ORCHESTRAS 4

The Date
WEDNESDAY
MARCH

12

The Place

SAVOY

World's Finest Ballroom
Lenox Avenue—140-141st St.

NEW YORK AGE MARCH 12 1930

IRVING MILLS



Manager for Duke Ellington and His Orchestra

Duke Ellington And Orchestra To Play For Amos 'n' Andy Picture

According to Irving Mills, "the Negro is the rightful exponent of jazz, and its development and exploitation has been the basis on which all white musicians have built their experiments."

Irving Mills is a white man who is the manager of Duke Ellington and his famous Cotton Club Orchestra. Mills has been in the music business for many years, being a member of the firm of Mills Music, Inc., music publishers. Mills is a songwriter and a singer who has gained considerable fame for himself on the phonograph discs. He discovered Duke Ellington when that personage arrived from Washington, and with a five-piece colored orchestra made his debut at the Kentucky Club in New York City. Mills signed Ellington, and after years of work and study he developed this organization into one of the most talked of musical combinations in the world; today Ellington and his band rates on a par with Paul Whiteman, Vincent Lopez, Ben Bernie and many others in the realm of modern music, as a result of Mills' work and managerial ability.

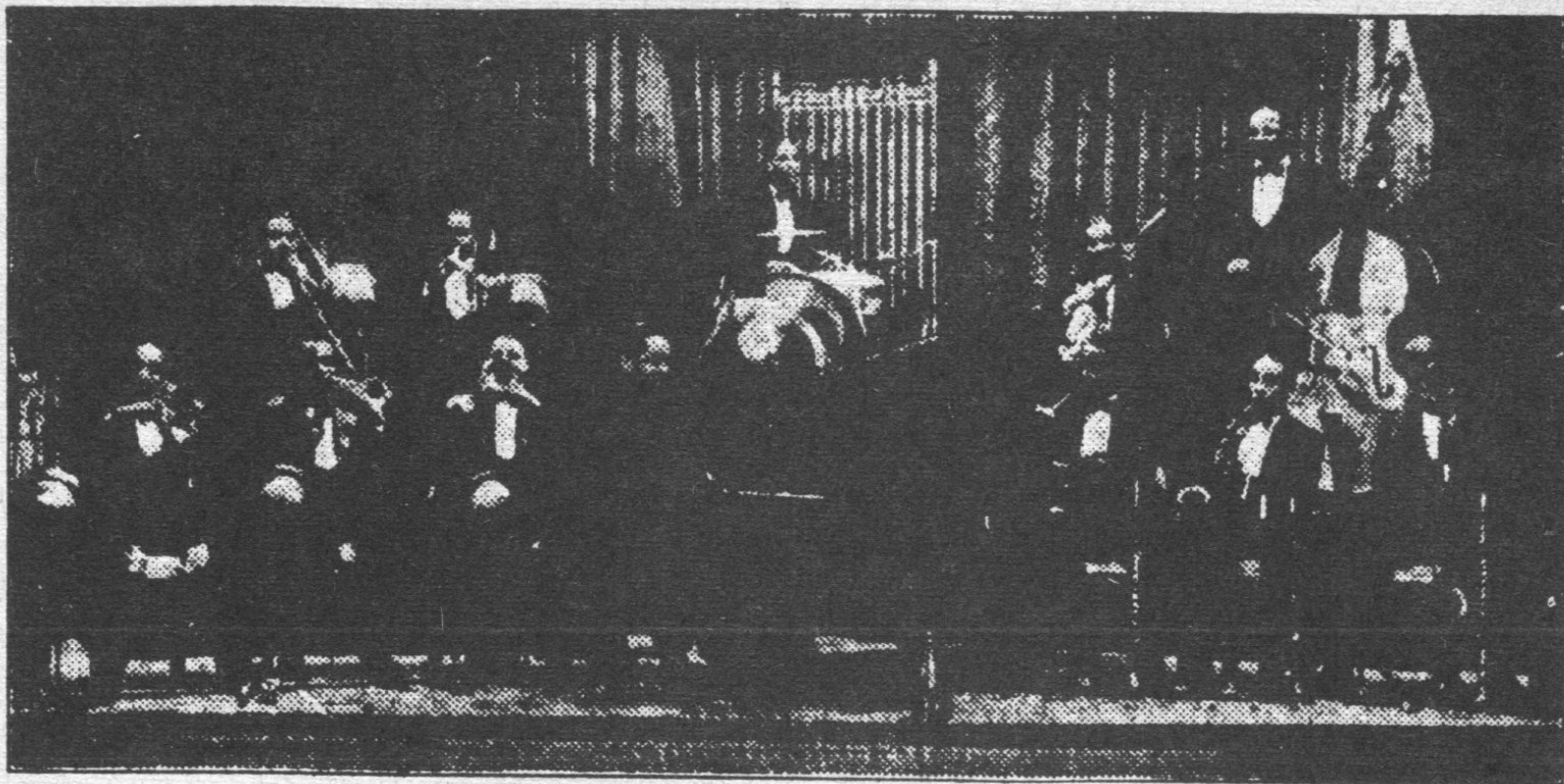
Mills personally supervises every orchestration and arrangement the band plays. He arranges the bookings and directs the exploitation in general. He selects the records made for the various phonograph companies and is master of the destinies of Ellington.

The success of Duke Ellington and his band has fulfilled Mills' prediction with regard to the Negro's rightful claim to the origination and evolution of jazz. This is based on the fact that many of the big bands use Ellington orchestrations and arrangements in their rendition of the popular dance tunes. Ellington is the ace of rhythm jazz leaders and his barbaric style of music is backed by a jungle atmosphere that has made this type of music a sensation.

Ellington and his orchestra, besides being the chief attraction of Harlem for five years at the Cotton Club, has gained laurels in Ziegfeld's production, "Show Girl." Maurice

Chevalier personally selected Ellington and his band to play for him at his two weeks' concert at the Fulton. The crowning point of Ellington's career was reached last week when Radio Pictures signed Ellington and his band to appear in their picture featuring Amos 'n' Andy, the radio stars.

AT THE DOUGLASS THEATRE NEXT WEEK



DUKE ELLINGTON and his famous band, which will be featured with Amos 'n' Andy's picture at the Douglass. They will appear in person and on the screen.

New DOUGLAS Theatre

Lenox Ave., Cor. 142nd Street — Phone Edgecombe 8012

5 Days Beginning Saturday December 13

DUKE ELLINGTON

And His COTTON CLUB BAND

IN PERSON ON THE STAGE

Together with the showing of

"AMOS 'N' ANDY"

IN

"CHECK AND DOUBLE CHECK"

— ALSO —

First Chapter of Mysterious Serial

THE SPELL OF THE CIRCUS

NO ADVANCE IN PRICES

Duke Ellington's Band At the Douglass Theatre

As an extra-added attraction to the first Harlem showing of "Check and Double Check," Amos 'n' Andy's first talking picture, the management of the Douglas Theatre is bringing Duke Ellington and his famous band to that theatre for the week beginning Saturday, December 13.

The number which Duke and his band feature in the picture, "Three Little Words," is one of the son hits of the current season. The band will also feature several other popular numbers from the stage.